

# DEPARTMENT MUSIC

## UE SYMPHONY ORCHESTRA

CHARLES DEMUYNCK, CONDUCTOR

ANNE HASTINGS FIEDLER, PIANO

Tuesday, February 20, 2001

Victory Theatre

7:30 p.m.

UNIVERSITY  
OF  
EVANSVILLE

# PROGRAM

Tromba Lontana ..... John Adams  
(b. 1947)  
Christopher Nigg, Tad Dickel, Trumpets

Piano Concerto in A Minor, Op. 54 ..... Robert Schumann  
(1810-1856)  
Allegro Affettuoso  
Intermezzo: Andantino grazioso  
Allegro vivace  
Anne Hastings Fiedler, Piano

## INTERMISSION

Hungarian (Rakóczy) March ..... Hector Berlioz  
(1803-1869)  
From *The Damnation of Faust*, Op. 24

Lieutenant Kijé Suite, Op. 60 ..... Sergei Prokofiev  
(1891-1953)  
The Birth of Kijé  
Romance  
Kijé's Wedding  
Troika  
The Burial of Kijé

Master of Ceremonies  
Jean Noyes

Vice President for Radio at WNIN 88.3  
National Public Radio

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- bringing any food or drink into the recital hall
- taking flash photographs
- using electronic devices (remember to turn off your cellular telephones, beepers and alarm watches)
- entering or leaving during the performance
- making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

In 1821, **Hector Berlioz** was sent to Paris by his father, a physician, to study medicine. After a year, the young man had become convinced of his life's calling, and the decision was a simple one: he terminated his medical studies and sought admission to the Paris Conservatory. The decision gave music one of its most original composers and the man who in many ways founded the modern school of orchestration. Berlioz may well have been the first great composer with little or no talent for performing on an instrument. Instead, his instrument became the orchestra, and he played it like none who came before him and very few who have followed in his footsteps.

One of the many works in which Berlioz displayed his virtuosity on his chosen instrument is his symphonic drama, *La Damnation de Faust* (1846). The work – scored for three soloists, chorus and orchestra – consists of 20 scenes drawn from Gerard de Nerval's translation of Johann von Goethe's telling of the notorious legend of the man who sold his soul for youth and life's pleasures, only to be redeemed in the end by true love. The selection heard here, the famous "Rakóczy March," is drawn from the third scene of the first part of the work. Faust is enjoying the solitude of a warm spring morning in the Hungarian plains, but his repose is soon disturbed by the dancing and singing of peasants. A military regiment then passes by on its way to battle. The music catches Faust's attention, just as it no doubt catches the modern listener's, but, unlike the enthusiastic concert-goer of today, Faust can feel only indifference toward the pleasure of the peasants and the fervor of the soldiers.

**Sergei Prokofiev's** *Lieutenant Kijé Suite* originated with the composer's first foray into music for the cinema, his score for the Alexander Feinzimmer film, *Lieutenant Kijé*. Composed in 1933, when Prokofiev was residing in Paris and traveling only occasionally to his Soviet motherland, the score, like the film, tells the story of a military mishap in the Russian army around the year 1800. The Tsar, while reviewing a roll of honor, misunderstands the written words and creates a fictitious officer, Lieutenant Kijé. His subordinates, of course, are too timid to correct their sovereign; instead, they concoct a fraudulent profile and military record for the imaginary Kijé. As the Tsar learns more of the lieutenant's exploits, he desires to meet the man behind the reputation. The meeting obviously proves to be problematic, and the soldiers who created the hero are forced to "kill him off," holding a grand military funeral to honor the man who never was.

Prokofiev arranged the film's score into a more manageable and meaningful concert suite the following year. The first of the five movements begins with a celebratory yet solemn trumpet solo. A solo snare drum enters next and is joined in turn by a piccolo. The rest of the orchestra later joins these instruments in their stately announcement of the birth of the hero. Subsequent movements then serve to depict various milestones in the life of Kijé. The second movement, "Romance," employs a slowly moving melodic line to create the aural image of an imaginary courtship for the lieutenant. The third movement celebrates the union of Kijé and his wooed love with a raucous wedding march, complete with a bit of good-natured drunkenness. The lively fourth movement, entitled "Troika," sends both Kijé and the listener on a bumpy sleigh ride through the frozen tundra of Russia. Brazen themes in the brass section and constant pizzicatos in the strings successfully combine to create a musical effect as exhilarating as the brisk, winter event the music describes. The last movement, "The Burial of Kijé," depicts the grandiose funeral for the lieutenant. Often employing the full orchestra, this movement celebrates the exploits of the invented hero and ends the work as it began, with the distant, mournful cries of a solo trumpet.

Melissa Wehrman, David Baker, Tim Marquette and Shana Essma  
Students, University of Evansville Department of Music

*Tromba Lontana* is one of some twenty pieces commissioned and premiered by the Houston Symphony Orchestra for its 1986 celebration of the 150th anniversary of the establishment of the Republic of Texas. The composer, **John Adams**, is one of several Americans identified with the movement known as minimalism, a style of music that tends to concentrate on the repetition of brief melodic ideas, intricate rhythmic patterns and simple harmonic progressions. Adams, a Massachusetts native who studied at Harvard before making a name for himself on the West Coast, has adapted the minimalist style throughout his career in an effort to expand its expressive capabilities and to create works of a highly personal and individualistic nature.

*Tromba Lontana* was first performed by the Houston Symphony on April 4, 1986, and can be described as an introspective, muted fanfare; the title, after all, means "Distant Trumpet." The piece features not one, but two trumpets separated spatially from the main body of the orchestra, which together play a melody intended to evoke the ghosts of the past. The orchestra contributes to the effect with its hypnotic, dream-like, rhythmic pulse and its slowly changing and strongly tonal harmonic patterns. The result, in the composer's words, is a work that makes "time move at a different pace from what most of us are used to," a pace that seems to transport the listener to another time and another place.

The life of **Robert Schumann** was one of great triumph and even greater tragedy. As a composer, he made a name for himself early in his career with his collections of small character pieces for piano – each a masterpiece in miniature – and his masterful settings of German Romantic poetry before moving on to tackle and conquer the world of orchestral composition. As one of the founders of modern music criticism, he established and served as editor and principal writer for the *Neue Zeitschrift für Musik*, one of the most important and influential music periodicals of the nineteenth century. Yet, he was hounded by periods of deep depression throughout his life that culminated in the complete mental collapse he suffered in 1854. He died in a mental asylum two years later.

Schumann's Piano Concerto is a somewhat unique composition in the evolution of the literature for piano and orchestra, for it was composed at a time when concertos for the instrument tended to be highly virtuosic in nature and often seemed to be less about the musical ideas of the composers than about the keyboard technique of the performers. Schumann's concerto, by comparison, seems more like a symphony for piano and orchestra than a showpiece for prodigious display. The work likewise has a rather unique history. It began its life in 1841 as a one-movement fantasia for piano and orchestra, composed as a gift for Schumann's new wife, Clara Wieck, herself a gifted pianist and composer. Schumann returned to the piece four years later, reworking it and adding two additional movements. The whole was then premiered by Clara and was published as Schumann's Opus 54.

The concerto's first movement is marked "Allegro affettuoso," and its lyricism represents the idyllic years that the Schumanns enjoyed before the first symptoms of Robert's mental illness. It betrays its origins by showing the freedom of a fantasy rather than the more rigid structure of the traditional concerto. The second movement is primarily a tender dialogue between the piano and orchestra, which concludes by recalling material from the first movement and moves without pause into the finale, marked "Allegro vivace." The initial theme of this concluding rondo, which is likewise related to that of the first movement, is countered by a series of distinct but complementary subjects, which sound martial, lyrical and impassioned in turn and include a section of intricately wrought contrapuntal development. Schumann weaves these diverse ideas into a unified, continuous whole, making this one of the most satisfying concerto finales in the literature.



# PERSONNEL

## Violin I

Sarah Atkinson,  
Concertmaster  
Shaunna Bily  
Erin Brady  
Shana Essma  
Michelle Hummel  
Brian Maney  
Pam Parisi  
Yuko Saito

## Violin II

Emily Thompson,  
Principal  
Anna Christell  
Carol Dallinger\*  
Tatyana Dunn  
Karen Hromada  
Erika Proegler  
Rachel Schlachter  
Sarah Thielman

## Viola

Gardner McDaniel,\*  
Principal  
Aurora O'Connor,  
Assistant Principal  
Erin Paschke  
Laura Racine  
Kurt Schuster

## Cello

Sarah Bielish,\* Principal  
Miranda Meadows,  
Assistant Principal  
Sarah Francis  
Nicole Poag  
Kristine Miller  
Anne Wetzel  
Cindy Willis

## Bass

Tim Pearson,\* Principal  
Justin Bennet  
Karl Olsen

## Flute

Brooke Jerrell, Principal  
Melissa Wehrman

## Piccolo

Mary Reuter  
Bart Miller

## Oboe

Rachelle Morgan,  
Principal  
Katie Christenberry

## Clarinet

Brad Miller, Principal  
Sarah Bryan

## Tenor Saxophone

Garret Niksch

## Bassoon

Lisa McKelvey, Principal  
Selena Trapp

## Horn

Allen Browning,  
Co-Principal  
Kathleen Dundon,  
Co-Principal  
Leslie Krodel  
Sarah Kleber

## Trumpet

Christopher Nigg,  
Principal  
Tad Dickel  
Theresa Krueger  
Greg Keith

## Trombone

Dominic Thompson,  
Principal  
William Bootz\*  
Art Fuerte

## Tuba

Aaron Sisson

## Percussion

Susan Conrad, Principal  
Kat Ransom  
Margaret Halbig  
Joseph Kerr

## Piano/Celesta

Margaret Halbig

## Harp

Ken Gist

\* UE Faculty